

E. R. KROEGER'S

COMPOSITIONS.

Valse Brillante, in A flat major, op. 1..... 75

Three Pieces, op. 2.

No. 1. Marsch Humoreske..... 35
 " " Duet..... 60
 No. 2. Berceuse..... 60
 No. 3. Improvisata..... 35

The Rivulet. Impromptu Caractéristique, op. 3..... 1 00

Six Songs, op. 4.

No. 1. Chickadee..... 40
 No. 2. My Laly Sleeps..... 50
 No. 3. So Much Between Us..... 60
 No. 4. Good Night, My Love..... 35
 No. 5. Maiden, what are you Singing..... 60
 No. 6. Bedouin Song..... 75

Fantasiesstücke, op. 5.

No. 1. Impromptu..... 60
 No. 2. Barcarolle..... 35
 No. 3. Valse Elegante..... 60
 " " (duet)..... 60
 No. 4. Humoresque..... 35
 No. 5. Caprice Nègre..... 60

March of the Amazons (duet), op. 6..... 1 00

Three Dances, op. 7.

No. 1. Sylphentanz, (Dance of the Sylphs)..... 60
 No. 2. Mazurka in G Minor..... 35
 No. 3. Gavotte in E Minor..... 35

Six Pieces, op. 8.

No. 1. My Idol..... 35
 No. 2. Nocturne in F Minor..... 35
 Nos. 3 and 4. Zwei Alambillblätter..... 35
 No. 5. Souvenir..... 35
 No. 6. Polka Gracieuse..... 60

Vier Humoresken, op. 9.

No. 1. Humoreske in E Minor..... 35
 No. 2. " " B flat Major..... 35
 No. 3. " " E Major..... 35
 No. 4. " " C sharp Minor..... 35

Suite de Valses. Duet, op. 10..... 1 50

Six Songs, op. 11.

No. 1. Moorish Serenade..... 50
 No. 2. Love's Glance..... 50
 No. 3. The Old Guitar..... 50
 No. 4. The Night is Still..... 35
 No. 5. Ariette..... 35
 No. 6. Slumber Song..... 35

Two Pieces, op. 12.

No. 1. Gondellied..... 75
 No. 2. Traume am Bache, (Brookside Reverie)..... 75

Elegie (in Memoriam, F. List), op. 13..... 60

Danse Caractéristique, duet in C Major, op. 14..... 1 00

Tarantelle, in E Minor, Duet, op. 15..... 2 00

Valse Brillante, No. 2, in D Major, op. 16..... 75

Eifenreigen (Character Etude), op. 17..... 1 00

Three Songs from the Orient, op. 18.

No. 1. Kapila..... 35
 No. 2. Wake Not..... 35
 No. 3. The Lament..... 35

Three Songs (Serenades), op. 19.

No. 1. The Sunbeams are Sleeping..... 35
 No. 2. To my Loved One..... 25
 No. 3. Thou art All to Me..... 35

Ten Piano Pieces, op. 20.

No. 1. Prelude..... 25
 No. 2. Greetings to Spring..... 35
 No. 3. Petit Gavotte..... 35
 No. 4. Woodland Flowers..... 25
 No. 5. Joyful Pastimes..... 35
 No. 6. Menuet..... 35
 No. 7. Birds of the Forest..... 50
 No. 8. On the Lake..... 35
 No. 9. Burlesque..... 35
 No. 10. Mazurka..... 35

Song, The Message of the Rose, op. 21..... 50

FOUR SONGS, OP. 21.

No. 1. The Message of the Rose..... 35
 No. 2. Blush Roses..... 35
 No. 3. Drifting..... 35
 No. 4. Oh, Fairest of the Rural Maids..... 35

St. Louis: KUNKEL BROS., Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.



ELFENREIGEN.

3

To Madame Julie Rivé-King.

(DANCE OF THE ELVES)
CHARAKTER-ETUDE.

E. R. Kroeger.

Allegro ma non Troppo. ♩ = 108.

quasi tromba.

dimin.

sempre leggiero. ♩ = 80.

marcato.

1

8

8

8

a tempo.

piu dimm e riten.

ossia.

poco cres.

sf

dimin.

4. The *ossias* are for *seren octave Pianos*, 876 - 8

8

First system of a musical score. The right hand features a complex, rapid melodic line with many triplets and sixteenth notes, marked with fingerings (1-5). The left hand provides a steady accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

ossia

Second system, labeled *ossia*. It begins with a repeat sign. The right hand continues with intricate melodic patterns, including triplets and sixteenth notes, with fingerings indicated. The left hand accompaniment remains consistent. The system ends with a double bar line and a repeat sign.

8

ossia

Third system, also labeled *ossia*. It starts with a repeat sign. The right hand has a melodic line with triplets and sixteenth notes, marked with fingerings. The left hand accompaniment is present. The system ends with a double bar line and a repeat sign.

8

Fourth system. The right hand features a melodic line with triplets and sixteenth notes, marked with fingerings. The left hand accompaniment is present. The system ends with a double bar line and a repeat sign.

8

8

♭a, a, ♭a, a, ♭a, a, ♭a, a

8

8

sempre f

♭a, a, ♭a, a, ♭a, a, ♭a, a

8

8

♭a, a, ♭a, a, ♭a, a, ♭a, a

8

8

mf poco a poco crescendo.

♭a, a, ♭a, a, ♭a, a, ♭a, a

The musical score is written for piano and consists of six systems of staves. The notation includes complex fingerings, dynamic markings, and performance instructions.

The first system shows a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first measure is marked with a forte (f) dynamic. The second system begins with a piano (p) dynamic and a *poco a poco cres.* instruction. The third system features a forte (f) dynamic and a *th.* marking. The fourth system includes a *f. felice.* instruction. The fifth system is marked *Con fuoco.* and *ff.*. The sixth system concludes with *rit. e dim.* markings.

The page number 7 is located in the top right corner. The bottom of the page is marked with the number 876-8.

a tempo.

Handwritten musical score for the song "The Rose Tree". The score is written on three systems of five-line staves. The first system is for the piano (p) and the second system is for the voice (v). The third system is for the piano (p) and the voice (v). The music is in 3/4 time and features a melody in the voice part and a supporting melody in the piano part. The lyrics are written below the voice staff.

p *v* *p* *v*

Handwritten musical score for the song "The Rose Tree". The score is written on three systems of five-line staves. The first system is for the piano (p) and the second system is for the voice (v). The third system is for the piano (p) and the voice (v). The music is in 3/4 time and features a melody in the voice part and a supporting melody in the piano part. The lyrics are written below the voice staff.

p *v* *p* *v*

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The melody is written in the upper staff, and the accompaniment is written in the lower staff. The melody consists of a series of eighth notes, mostly beamed in pairs. The accompaniment consists of a series of chords, mostly triads, written in the bass clef. The score is numbered 8 in the top left corner.

8

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a 'C' time signature and a '3/4' time signature. The score is numbered 876-8.

a tempo.

9

8

piu dimin. e riten.

mf

p

8

poco cres.

8

f

dimin.

8

ff

8

ff

876 - 8

or thus. As played by the author.

ff *poco a poco* *crescendo.*

ff *poco a poco* *crescendo.*

ff *trém.*

ff *diminuendo.*

mp *dim.* *in* *uen* *do.*

ff *mp* *pp*

That Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with List, von Bülow and Reinecke of Breitkopf & Härtel's Royal-Deutsche.

156 Tremont St., Boston, Sept. 16, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that you most desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen—Your "Royal Edition" is unquestionably worthy of ranking with the celebrated edition of Beethoven's Sonatas and Chopin's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *accia*, leaves nothing to be desired. If necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianist and Composer and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonata Pathétique," "Berthoven," "Moonlight Sonata," "Beethoven," "La Filleau," "Rag," "Invitation to the Dance," "Wagner," "Polonaise in E-flat," with the editions of these works published by Breitkopf & Härtel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its number all the best known classical and good modern compositions, as editions of this kind, and the taste of both teacher and pupil. Your doing so will unquestionably secure the appreciation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 8, 1886.

From Boston's most eminent Musical Literature and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Modern piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness ever been seen by

Yours truly,

LOUIS C. ELSON.

Why is without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. The Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, always in tune, and is absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and for superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house. Your editions cannot fail to be all but universally adopted by the better class of teachers, and for superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Piano,

EMIL LIEBLING.

Messrs. Kunkel Bros.:

Gentlemen—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of its competitors in first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking. It is a contribution to the steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such distinguished names as Carl Kunkel and his worth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a model pianist, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of the writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition is permeated by the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of matter, it is a matter of prime importance that, in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 8, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MAISON.

Messrs. Kunkel Bros.:

Gentlemen—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Beethoven's *Chopin's* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MAISON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies*. I have given this edition the most careful and most useful edition of these world renowned studies I have yet seen. The "Ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this inferiority. I will confess to be overworked in my beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Gentlemen—Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teachers and pupils. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of inferiority. I will confess to be overworked in my beautiful edition. Very truly,

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kas., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of inferiority. I will confess to be overworked in my beautiful edition. Very truly,

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician.

and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. It is especially pleasing that with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

MUSIC FREE! Send 15 cents for Mailing, and In Return Receive \$3

WORTH OF MUSIC, comprising from 5 to 8 pieces; the latest of our publications for the purpose of introduction. Address: KUNKEL & CO. 413 Olive Street, ST. LOUIS, MO.